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THE PIANO-PLAYER REVIEW.

A MONTHLY
MUSICAL JOURNAL FOR
USERS OF PIANO-PLAYERS AND
ALL MUSIC LOVERS.

EDITED BY

ERNEST NEWMAN.

PRICE SIXPENCE. Vol. II. No. 14. November, 1913.

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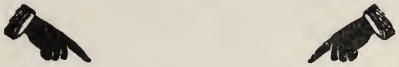

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The Piano-Player Review

Vol. II. November, 1913. No. 14.

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ON THINGS IN GENERAL.

THE October number of the *Piano-Player Review* is unusually interesting to me, because it contains some controversial points on which I should like to air my opinions, though the only weight I want attached to them is that they come from an enthusiast who has gone through the mill of coercing all the several models, from the first piano-player to the latest.

All students of the piano-player are deeply concerned in the accenting-devices they have to suffer from. May I hint, therefore, to your clever, amusing, and practical contributor, H. E., that he is inordinately exasperating when he mentions a new and perfect accenting-device without giving its trade name or saying where it may be seen and tested. I failed to notice it at the Exhibition; it certainly was not prominent enough there to shout at me so that I *must* see it ; and I want to try it, to see if it means more than the very limited though valuable ordinary device, and if it is applicable to existing instruments, *and* if it means scrapping all one's accented rolls ! Perhaps H. E. will oblige in an early number with some definite information, for what he says about it will be sure to be practical and reliable.

The Editorial alluded to the lack of barring ; it *is* a defect of the crudest type; but it could not have been done years ago, as it would at once have turned the rolls into music, and therefore subject to copyright ; and while the judgment of the Courts was that they were only perforated paper, one could hardly expect commercial firms to go out of their way in the search after perfection in that losing-money sort of way. And I expect its difficulties will make it a thing still to seek for years to come. It must be printed after the rolls are cut, at an extra cost ; and if errors should occur, a displaced bar-line would be more fatal to correct

playing than its lack is at present. The omission of the time signature is too silly and crude, one of those unexplainable lacks that puzzle one so ; one would think that no musical expert ever set foot in a roll-cutting establishment, did one not know so well what excellent musicians the best of the music-cutting firms employ, and did not one so constantly prove it in the extraordinarily fine arranging and cutting they turn out.

One good thing these omissions bring about is that they compel the student to the useful task of marking his rolls from score, barring them, noting all marks of expression, and cutting in any notes that may have been missed, as apparently seems to be unavoidable even with the most careful of cutting machines.

I find this slow going through a composition, pencil in hand, a very enjoyable task, giving one a knowledge of the dry bones of the music that would escape in the excitement of performance.

I want next to take grave exception to the sentence on p. 305, where the Editorial has it, that " the piano-player is not a pianoforte but a new instrument, etc." You seek to enforce this, to me, fundamentally wrong view, by the example of orchestral transcriptions being cut more fully than for a two-hand arrangement. But you overlook, I think, the fact that there are limits to blowing, physical limits ; if a roll is cut as fully to score as you desire, more even than a four-hand arrangement, it is impossible to play it with proper musical emphasis, detail, and phrasing, as all one's efforts are in merely getting the notes to sound. As a rule, for a truly musical version, very little more than a two-hand arrangement should be cut ; even a four-hand arrangement is often too full to sound well ; especially when *ff* shakes are present, mere noise results. If the piano-player was a self-contained instrument, it might be regarded as a new type,

even though in imitation of a piano in percussion and sound. But when it operates on a piano, the piano is the music maker, and its genius must be subserved, kept sacred and in full respect. The main limit for roll-cutting should be, I think, what the best two hands can do ; but exception very often can be made in chords that it can play quite easily, but which would be too spread for the fingers ; in orchestral arrangements the duet (four-hands) is as much as should ever be used if music is the end in view and not mere musical noise. The arranging expert must be a sympathetic musician, guided solely by what is easily playable and will sound intelligible and musical.

We shall never get away from the dreadful mechanicalness of the piano-player if we regard it as an end in itself. It must only be regarded as a substitute for the fingers, and we ought not to expect it to do more than fingers can do. The piano can never give an idea of an orchestral composition beyond its "stuff," and that must be fined down to the convention of the piano ; then we shall get music, not mere musical noise. Most orchestral cutting is mere chaos, travesty ; control over detail is lost ; the machine runs away, plays itself ; no really intelligible news comes from it ; it is noise, noise, and more noise.

Mr. J. H. Morrison's extremely interesting article has a good point in that so much of the inner stuff of a piece is not made out, heard, or appreciated in ordinary piano-player performances. This was a great complaint of my own for a long while, but I found that by my method of pedalling with (here comes in my King Charles' head!) an extremely light spring to actuate the bellows, this obscured inner stuff was at once clarified and made distinct and enjoyable. This comes, I suppose, from the fact that the light spring forbids a large constant accumulation of air in the bellows, and compels one to make by distinctive pressure the quantity and quality of (almost) each note ; there is less of that dull

effect of the notes playing themselves that must come if this distinctive pressure is not given to (almost) each note. Gradation must come with every note (or two); never should there be that mechanical effect of difference in tone quantity in only every half-dozen or so notes.

This difference in structural clearness I found quite remarkable; indeed it made me, and others, say the piano-player has gone, the piano has come back. It is a theory easily put to the test, and I wish all players would try it patiently, even if they discard it as unsuitable to their own idea of playing.

I am speaking, of course, of a cabinet player; I have no experience of the built-in players, with their half-blows, etc. I think, however, that these automatic alterations of tone quantity must affect tone quality. Tone quality and purity come from perfection in touch; and we must approach that as nearly as we may by perfecting our pedalling and bellows; so that the distinctive pressure or touch required can be easily given for each note. The tone of the piano is always altered for the worse when the so-called accent levers are held back to reduce power. Does the half-blow device in the interior players have any of that effect also? With a 7lb. V spring in the bellows, however, any degree of power on any and every note is got; the pedals must be kept tightly in tension, and then the least touch on them makes a corresponding touch on the piano. The quality of tone is thus a personal one always; one does not merely allow the piano-player blindly to make it by an automatic mechanical release of air. It is interesting to notice the difference in quality of the tone thus produced. By the actual touch on the pedals it is pure, resonant, and personal; by the mechanical automatic release of air by levers or a full bellows (with a large constant supply of air below which one can't get), it is dull and lifeless, no true music in it.

If much of this seems hypercriticism, my excuse is that I am a purist in matters of tone quality, and I can only be content or put up with really pure tone personally produced.

This clearness and cleanness of detail all over the piano has given me my first real enjoyment and appreciation of Bach; muddiness or dulness in his music is no less than criminal. I picked out last night at random from my set of the immortal Forty-eight, No. 17 of Book 2, and with my player, as I have it now altered, I have such personal control that the tender human phrasing necessary for the opening of this Prelude becomes easy; the beautiful grace notes in the opening of the next Prelude, No. 18, can also be negotiated with a delicacy and gradation that are impossible otherwise, but which alone make such music worth playing.

I think Mr. Morrison would enjoy his Mozart (I shake hands with him in his love for that purest of musicians) more if he would experiment as I have, and rely wholly on this personal control of every note by the feet alone for real quality; and not rely on "accenting for two degrees of tone." I have not, it is true, tested that way of getting it, but it seems to me to fall under the ban of automatic tone-production, which takes us away from the ideal of a personal touch, suggesting the actual impact of fingers.

May I, with all sympathy with and enjoyment of his article, hint to Mr. Bertram Smith that when he says, on page 324, "It is not of the least importance if it gets no further and does no more than it has done, for it has already given us what we want," there is a further state possible where what we *need* is the criterion, not what we want.

FREDERICK H. EVANS.

THE PERFORATED MUSIC CO.

THE business of the Perforated Music Co., as the name indicates, consists entirely of the manufacture of music-rolls, and the whole industry is self-contained within the walls of their premises in City Road, E.C. That is to say, not only do the Company make rolls, but they also make all the highly specialised machinery for the purpose, do their own printing, and make their own boxes.

The Company's trade is not confined to this country. It extends to the Continent, and as far afield as Australia, New Zealand and India. The annual output is approximately 300,000 rolls. A ton of paper (75 feet to 1 lb.) is used every week, and the total length of rolls made in the year is over 10,000,000 feet. If that is worked out on a Holt Schooling analogy, one may arrive at some such striking figure as that the rolls made in a year would, if unwound and placed end to end, stretch round the British Isles.

Nevertheless, the firm regard their business, which has been established ten years, as in its infancy. They see in the piano-player the universal domestic instrument of the future, just as the ordinary pianoforte has been regarded up till now. Moreover, they recognise the vast difference now that the recognition of the player by musicians is an accepted fact, and they appreciate the early and constant efforts of this journal in that direction!

The making of music-rolls was fully described in our August number, and it will only be necessary here to touch briefly on the different stages of the Perforated Music Company's processes, in the form of an enumeration of the different departments of the factory.

First, there is the musician's room, where the master copy of the roll is made. This master record is either made by an actual performance on a recording piano, or the

musician transcribes the notes of the score on to specially charted paper, which is afterwards punched out. The stencil, after being tested for faulty perforations and corrected, goes to the cutting-room, where there are eight machines constantly at work, and where sometimes as many as thirty copies are punched at one time by each machine. The next stage is the putting in of the expression marks. The musician takes a length of roll-paper and marks a line indicating the varying degrees of tone, tempo, etc., and a stencil is cut therefrom. This is placed over a roll, and ink serves to make the continuous dotted line with which the player-pianist is so familiar. Other necessary expression marks are put on the roll in a similar way. In the case of the "Songola" rolls, where the words of the song are printed opposite the corresponding chords of the accompaniment, a stencil is cut in specially prepared stencil paper by a machine specially adapted for the purpose.

The completely marked and perforated sheet is then glued on to a spool, and the "linenized" front (to which further reference will be made) is affixed by a very clever and special machine which ensures that it shall be attached mathematically true. The roll is then finally examined for blemishes and for possible faults in tracking. Every roll which leaves the premises is guaranteed correct, and the firm point out that where their rolls do not track correctly the fault lies with the spool-frame of the piano-player and not with the roll. The fixing of a spool-frame is, they contend, a work of fine engineering, and it should be adjusted to a hair's breadth. In some players manufactured by firms new to the necessity of absolute accuracy, however, the spool-frames appear to have been put in by a carpenter with a foot-rule, rather than by a skilled mechanician. "We get many complaints," they say, "for faulty paper," etc., when it is really the player which is to blame.

The roll having been boxed and labelled, is ready for the market, having gone through nine distinct processes. It is placed in the stock-room, where over 300,000 rolls are kept ready for despatch.

Realizing that before long all 88-note rolls will be made with the contiguous cut, which prevents faulty playing where the perforation is a long one, the Company are now making rolls in this manner. They anticipated the contiguous cut some time ago by putting in a bridge for every eight punches (about $\frac{3}{8}$inch) in order to get a satisfactory result with sustained notes. The advantage of the 88-note roll is obvious. Many works when transcribed for the piano-player have to be liberally "faked" to satisfy the limitations of the 65-note compass. The result in such cases is inartistic and sometimes ludicrous, as when, after a brilliant finale, the roll ends up with a thin, unconvincing chord in the middle register of the pianoforte. This tame ending is due to the fact that the vital bass notes of the chord are beyond the compass of the roll. As an example of inartistic "faking," the expedient adopted in one point in Moszkowski's popular "Air with Variations" may be cited. There is a grandiose descending passage in semi-tones, but this, properly rendered, goes beyond the 65-note compass, and consequently the bottom octave has to become a mere repetition of the one above it.

The specialities of the Perforated Company's rolls are the Linenized Front, the Steel Spool, the patent Tab, the one-piece Box, and, last but not least, the inalterable quality of their paper. It is guaranteed neither to shrink or swell whatever may be the vagaries of climate to which it be subjected. This feature permits the use of a spool with rigid ends, as they have no varying widths of paper to contend with, which has been the cause of so much dissatisfaction

with the product of other factories. In each case a clear advantage is gained.

In the case of the spool, it is made of drawn and pressed sheet steel, and though light in weight is very rigid and practically unbreakable. It is not affected by rough use, and the end flanges, being in one piece with the axis, cannot work off as is the case with many of the old-fashioned wooden ends.

The linenized front is untearable and gives an access of strength where it is most needed. It is of a shiny, washable material, and does not get dirty from fingering. The patent tab is a metal attachment with linen reinforcement, and this not only obviates the use of the always-lost rubber band but is proof against the wrenching which the rolls get in the hands of inexperienced player-pianists, and contributes also to the correct tracking of the roll. It is much less bulky than the old "D" hook, and fits exactly into the recess of the take-up spool. Consequently it never does what the other attachment sometimes does, namely, press out the paper into a bump somewhere about the centre, causing a pulling of the roll from each side, which increases as the unwinding goes on.

The advantage of the one-piece box, of course, is that you never lose part of the box, or get the labels mixed.

The "Songola" roll, as mentioned above, is a song accompaniment with the words printed in position on the roll. The introduction is marked off in bars, and the words begin where the voice commences. The convenience of the arrangement is obvious, but it is not claimed as a substitute for sheet-music. The roll is a useful guide to the accompanist, especially where he be of a type to which a music-roll is simply a piece of paper with a lot of holes in it. The publishers do not fear the competition of the "Songola." Experience has shown that a person who uses one of these rolls which is new to him, usually buys the sheet-music afterwards. The rolls

are a means of spreading the popularity of a song and thereby undoubtedly increasing the sale of the publisher's sheet-music.

It is satisfactory to learn from the Perforated Music Co. that the demand for good music on the part of player-pianists is increasing. They find the player-piano a very potent factor in the development of higher musical taste. They put it in this way: "A man buys a player, and the first month he plays rag-time. Then he goes rapidly through the comic opera stage, till he reaches Chaminade and MacDowell. Often he gets no further than that, but an increasing percentage go on to the classics." "MacDowell's reputation in this country has largely been made by the piano-player."

For the convenience of the Trade the Perforated Music Co. are now prepared to deliver rolls in which the compositions bear the numbers and prices of any existing catalogue that they may be selling—a point that will be appreciated by many dealers, tending to avoid confusion.

"ROLL CUTTING: SOME SUGGESTIONS."

(The Practical Man's View.)

Under the above heading, in the October number of the *P.P.R.*, Mr. Ernest Newman made a number of suggestions for the improvement of music-rolls. Consulted on the points raised, a gentleman engaged in the trade, and who has been connected with roll-cutting from the embryo stage of the hurdy-gurdy music sheet, has given his opinions.

Mr. Newman's proposals, in brief, are as follows :—

(1) The time signature and the bar-lines should be printed on the roll.

(2) All the composer's expression marks should be included, and not merely a more or less crude indication of the changes from soft to loud.

(3) Prominent themes against the normal rhythm should be marked for special accentuation.

(4) Pianoforte arrangements of orchestral works should be cut by a competent musician from the full score, and not from a "faked" two- or four-hand arrangement.

(5) Tied notes should be cut for the whole length of their value.

(6) Generally the finest and widest musicianship should be employed in transcription.

The expert consulted agreed that these suggestions, without exception, would bring about an improvement if adopted, and said that there was no practical difficulty in the way. The rolls would, however, be somewhat more expensive to produce, owing to the extra time spent upon them and the necessary engagement of high-class musicians to superintend the work. The maker, however, looked at the matter purely from a commercial point of view, and

considered that Mr. Newman was ahead of the public demand. That was in regard to the suggestions as a whole. But so far as the time signature was concerned that ought to be put in, and probably would as the result of Mr. Newman's criticism. The bar-lines were not needed by the average user of the piano-player. Nevertheless, this was not a matter involving a great deal of trouble and expense. The manufacturers might adopt the suggestion now that it had been put forward as a real deficiency from the musician's point of view.

As to the metronome mark, there was this to be said: Even if the roll were correctly timed, what guarantee was there that the motor of the instrument would invariably travel at the correct speeds? The roll manufacturer was in the hands of the player manufacturer to a large extent, particularly in the matter of absolute time, and as regards phrasing.

All the composer's expression marks could quite easily be put on the roll. The manufacturer's answer was that up to the present the public had expressed no need for them.

The 65-note instrument was responsible for many of the inadequate orchestral transcriptions. Some inartistic 88-note rolls also came about in this way. When the early 88-note players came on the market, there was so little difference in many pieces that were sold in both measures that four-hand arrangements were "faked" in order to give the public something extra for their money.

The necessary "doctoring" to sustain long notes was now being done. The long perforation was being cut up into four notes of equal value.

"In the future," concluded our informant, "we have got to get good musicians to make satisfactory arrangements. This problem is being seriously tackled, and my own firm have just concluded an arrangement with a certain musician of experience."

B. B.

PERSONAL DOCUMENTS.

IV.

EVER since I can remember, I have been fond of instrumental music. As a child of six, one of my greatest delights was to listen to my parents and a friend playing a pianoforte trio. Although impatient of technicalities, and a very slow reader, I later on arrived at a fair proficiency as a pianist, being able to memorise and play fairly artistically good classical compositions of moderate difficulty. I enthusiastically attended the best orchestral concerts available, and very soon my appreciation of and desire for really good music was far in excess of my reading or playing capabilities. I longed to make intimate and personal friends of compositions heard once, perhaps twice, at some concert or recital and then probably lost for years.

When this state of affairs had obtained, with increasing dissatisfaction, for a year or two, I heard that a contrivance was on the market which would enable me to play any composition, no matter what its technical difficulties. I admit that, like the majority, I was decidedly sceptical as to the artistic possibilities, if any, of this piano-machine of which I had heard.

Soon afterwards—at an exhibition in Birmingham—I heard one of these instruments played by a well-meaning individual, who did not appear to have much sympathy with or comprehension of the composition he was playing; but the fact that he did voluntarily alter both the tempo and the tone, in conjunction with the further fact that the thing did play accurately all the notes of the piece, set me thinking.

If it were possible to control the music to the extent that this operator certainly did, then in the hands of an intelligent and artistic person, with some knowledge of the

composition attempted, a fairly artistic and enjoyable effect was assured. Unfortunately the close of the exhibition cut short any further investigations just then.

About this time I made the acquaintance of a musician in the house of a musical friend.

Fortunately I did not for some time discover that he was interested in the sale of piano-players, so I was able to form a completely unbiassed estimate of his artistic capabilities away from the instrument.

All this time, of course, the piano-player was being improved and refined, so I was to some extent prepared to find it a moderately artistic affair, but when I did hear my friend play several compositions which I knew well, including Grieg's Pianoforte Concerto, which I had heard played by such men as de Greef and Percy Grainger, I was completely satisfied, and the wish of my life was to possess one of these marvellous instruments myself.

I spent a most unpardonable amount of time at one belonging to some friends of mine, who were so good as to allow me to play it; and when at last one came home and was, after a considerable amount of struggling, duly installed in the position of honour in our back sitting-room, my satisfaction knew no bounds. I am afraid the neighbours must have experienced feelings other than those of satisfaction, as in the first enthusiasm of possession I played well on towards the "wee sma' hours."

Now those master melodies, heard once in the concert rooms and occasionally echoed in a fleeting dream, are my intimate companions, and I should find it difficult, if not impossible, to overestimate the amount of sheer delight which the piano-player has brought into my life.

C. S. A.

THREE KIDDIES AND A PLAYER-PIANO.

GUY is thirteen summers; Sheila seven and a winter; Paul is "Five and a bit of six."

"What do you think of the player-piano?" said I to Guy, before sitting down to this writing. "On the whole—'jolly fine.'" I asked, "What is there about the jigger and the playing that is not 'jolly fine,' as you call it?" "Well, father," said he, "I don't think it's half so nice to play when you follow the instructions which they give you about the time and the loud and soft. The fun and the best of it is in making it sound just as you jolly well like."

"Which of the many rolls you have played do you like best?" "Oh, I really like that one best with the horses galloping and the men singing and shouting and then another tune comes into it. In fact that's the only kind of music-roll I like—one that means something to me. I like it to make me see a picture of something. If it's only just a nice tune—a bit sloppy, you know, father—I get sick of it. I don't believe in half your great composers."

"And doesn't the player make you want to play by hand, since you have such definite likes and dislikes?" "No, I don't want to be bothered with scales and exercises and all that rot; in fact, I don't want to play with my fingers. If I did, do you know what I should do, father?" (Getting emphatic.) "I should play it over and over again with the roll and then work it out with my fingers when I remembered it. They call it playing by ear, don't they?"

"Yes, old chap, that's right, playing by ear. But *why* don't you want to play with your fingers?"

"Well, I reckon when you use the jigger, all you've got to do is to make things beautiful; but the other job seems to me to take all the time up in making the notes come."

For the moment I will leave this verbatim report of my conversation, and tell you about Sheila.

Sheila has a Balfourian habit of sitting on the fence, and, when the wind is in a definite quarter, of choosing the sheltered side.

My recent conversation with the lady, while she was finishing her milk and cake "in byelands," got me no forrarder than I was, previous to my nonchalant questioning.

The real fact is that she is contemplating some kind of concession from me—it may be "pictures—can we go?" or "such a lovely, lovely doll, daddy—you will love it so"—and sitting on the fence is least likely to give offence! Woman, thy name is ——!

However, some months ago, about the time that Sheila began school, she developed a superior attitude towards the player, and preferred to play "Oh Where and Oh Where" with one finger, to the supreme disgust of Paul, the baby. So insistent was her demand to play like Winnie somebody at school, that my wife called in the aid of a lady pianoforte teacher, and the usual sounds floated down from the nursery for many days; and I was called in to hear a pianoforte duet with mother, the treble part being octaves in unison under the five fingers.

The enthusiasm waned gradually, the practising was slipped, or forgotten, and to-day my lady Sheila has little or no use for the piano, either by roll or fingers. Paul is jubilant.

I absolutely refuse to make my child practise, or to insist that she shall continue to be in touch with music. If the spirit is not there—well, there's nothing very inspiring about plain soda water.

Paul, as I first above mentioned, is "Five and a bit of six;" at least he says so, and, like his elder brother, he has very definite and fixed ideas for a child.

"Paul," said I, after tucking him up in bed, "would you like me to sell the player-piano?" If you knew Paul and me, you would say of me hard things for asking this question.

Paul opened his eyes very wide, and was going to say something, but the words *wouldn't* come. In a few seconds he would have turned his face to the wall and have howled—wistful little chap that he is. But I laughed, and said I only wanted to tease him, because he put cinders in my slippers.

This is Paul's case—he *loves* the instrument—it is his greatest joy. He is an unusually sturdy chap, and perches himself on the edge of the stool, just managing to reach the top of the pedals (blowing) when they are depressed.

He has developed regular habits about his player studies. Watch him on a typical occasion.

"Mother, I've had a lovely *lot* of breakfast; can I play the player-piano?"

With a squeal, he bolts away, clatters down stairs, wrenches at the door handle, goes into the drawing-room *and shuts the door!* Now, Paul has never been to school; he cannot read, but he has his own methods of marking and finding favourite rolls. We have watched him through the French window.

A dive under the settee and some kind of delving among the heterogeneous pile of music at the back, and he crawls backward again, hugging his hidden treasure.

Next, he goes to the piano, opens the top by mounting the stool, and extracts another roll.

Sometimes the cushions do duty for cover, sometimes ancient copies of the "Lady," "The Delineator," or, say, the "New Age," cover a pet roll from the not very observant eyes of the maid, who would mix them up with the whole library consignment.

Quick as a bird with berries, the kiddie puts in the roll, kicks the pedals to start the take-up spool, hitches on the tab-end, reverses the lever, and then pauses.

He looks at the tempo indicator; he cannot read, but a definite position is selected and—he begins playing? Not a bit of it! His lever is at full on, and he rushes through a good half of the roll, until a particular part is reached!

He has overshot the mark a little, so he re-winds and begins to play.

No, he is wrong again; it is not *quite* the passage that he wants, but he gets it eventually.

Over and over again one part only of this roll is played, each time with more apparent control.

The next roll is put on the cylinder and is perhaps played right through three or four times, then one passage only is selected.

It is curious how the little chap finds his pet movements. I cannot really say how he does it; he can't tell me, but my elder boy tells me it is by the "formation of the notes on the roll," *i.e.*, the appearance of the cutting in any special phrase.

No persuasion, no coaxing, no inducement is used to get Paul so interested; but unless he is literally dragged away from the piano, he will play until 12 o'clock or thereabouts, roughly three hours, by which time the physical effort begins to tell.

Often he keeps churning away for the whole day, with small rests, as meals or violent attractions intervene.

A few days ago Paul had been particularly keen on a section of one roll. He asked several times when his sister would be home from school.

Meeting her a few yards from the door, he exclaimed: "Sheila, I've got a *beauuuutefool* roll to play to you, but

it makes you cry." He played to her the Luxemburg Impromptu Schubert, the beautiful movement in B flat.

This last week he has ratted somewhat, if a simple little music lover can go far wrong—but, at all events, the "Soldier's Chorus" from Gounod's "Faust" has been repeated *ad nauseam*, and the rest of the roll ignored.

I heard him this morning play the "Soldier's Chorus" in just the most perfect tempo imaginable, but softly all through ! !

* * * * * * *

A child's mind, surely, is always beautifully interesting; but Paul and his player become more than interesting to me—I shall learn something.

Let us glance at the psychological reading of the three cases of child player-pianists about which I have written.

Guy is a boy of unusually keen intelligence, quickened by some months of illness, which kept him to his bed and books. Only that which is clearly defined in meaning, only that music which is based on intelligence rather than emotion, appeals to him.

The second case at present seems to me to be one where no real mental stir or emotional stir is made by music. Sheila's demand to be taught playing by hand was born of vanity or jealousy of another girl's playing, and was not the outcome of any genuine musical demand. The effort died its proper death in a conveniently short period.

Paul, surely, is the real music-lover, one to whom I may look for musical value as he grows older.

His intuition is remarkable, his discarding instantaneous, his worship of the beautiful in music equally instantaneous, but, of course, subject to a child's want of development.

How would these three cases have fared under the cast-iron handling of modern teachers ?

My big boy would have argued out a logical proposition that music that meant nothing to him *was* nothing to him, and therefore it was a waste of time to study the playing of it. He would have said: "I shall never play this work which I so admire" ("Islamey," Balakirew) "as well by hand as I do by roll, therefore I waste time with this—'getting the notes.'"

Sheila *has* actually succumbed under the tuition of a very adaptable mistress.

Paul would work and study for the end of attainment, but how could he pick and choose his music as he does now?

Under the present scheme he will grow up fulfilling Shakespeare's dictum, "To thine own self be true and it must follow as the night the day thou canst not then be false to any man." His purpose will be single-hearted, his vision a clear one, according to his highest spiritual attainment. No pre-conceived notions, no cult, no teacher's bias will be mixed with his music.

The opportunity of playing all kinds of music from infancy will give him a training, a scope and chance that all the text-books in the world would fail to achieve.

If one has a child genius, and he wants to play by hand—well, he *will* play—you cannot stop him. How many in the thousands of boy piano-students do any real good?—perhaps one! and how much real individuality remains?

The whole question of kiddies being spoiled or not by the introduction of the player into the home seems to me illogical.

Music, like murder, will out. If it won't "out," then it is not strong enough to stand the light of day.

Finally, I say to all anxious musical parents: "Put in a player: the choice of the kiddies is your safest, surest ground."

H. E.

POPULAR MUSIC.

VI.

Every generation contains its own group of writers of popular pianoforte music, and each successive group contains some half-dozen members who, by virtue of one quality or another, survive into the days of the next. Twenty-five years ago Benjamin Godard was very widely known. He is still popular, even in these days of Moszkowski and Chaminade ; whereas Theodore Bonheur, his English contemporary, seems to be forgotten utterly. And twenty-five years ago Eugene Ketterer had survived, while Gottschalk, famous with him in the middle of the century, had passed into practically a complete oblivion.

The player-piano has brought many of these dead popularists to life again. People ignore old favourites for two reasons—one, that time is limited, and the effort needed to learn a piece is thus too precious to be devoted to what has partly served its turn ; the other, that both tastes and technique change, and the popular mind, growing in experience, asks therefore for more complexity and contemporary animation even in its holiday music.

Neither of these reasons has any force for the player-pianist. He can learn a Kalkbrenner operatic fantasia in ten minutes, and he can put brilliancy and vigour into even a " Musical Bouquet " imitation of a " Song without Words."

Thus our catalogues bring forward many forgotten names, and we can amuse ourselves with the every-day music of our fathers and grandfathers as readily as with the similar music produced for ourselves by living writers.

The following is a brief introductory guide to the writers of popular music who, born from eighty to a hundred years ago, were flourishing about the year 1850. No more is attempted than passing reference to a few of their more famous

pieces. The reader will for himself re-establish the atmosphere of this dead-and-gone world by playing them upon his player-piano.

The first name that comes to mind is the name of Brinley Richards, an energetic and patriotic Welshman, who was born in 1817. He wrote, among other things, the once-beloved "God Bless the Prince of Wales"—a song which brought its composer something of a fortune. This was in 1862, when the late King Edward was an enquiring youth of twenty-one. Richards himself had attracted notice by winning a big scholarship in the coronation year (1837), and he continued to do good work until his death in 1885. You can still pick up his pianoforte pieces in second-hand bookshops, mostly in detached copies, printed on rough paper, with the fine engraving practised fifty years ago. Four of them are very pleasant music—The "nocturne" "Marie," "Kathleen Mavourneen," "Fairies' Dance," and "The Cloister."

Born the same year as Richards was Ignace Leybach, a native of Alsace-Lorraine, who died in Toulouse in 1891. This man had an unusually brilliant style. The greater part of his pieces are "caprices," and bear such titles as "Tyrolienne," "Fête Hongroise," and "Les Vendangeurs." His nocturnes are very pretty, however.

The third on the list carries us from Hamburg, in 1829, to Chelsea, in 1908, with a sixty years' sojourn in London. Jacob Blumenthal was a favourite with the late Queen. He settled in London in 1848, and eventually became pianist to Her Majesty. He taught all the fashionable ladies in the days of the spreading crinoline, and did not cease his work until dresses had become light and slim. Everybody knows Blumenthal's song, "The Message," which ought to be paraphrased as a pianoforte piece. Some of his once popular solos are "La Source," "The Thought," "The

Birds," "La Caressante," and "The Swan Song" (Saint-Saëns' "Le Cigne" is a graceful piece of this latter class).

Blumenthal had a London rival in a man whose birth-year was the same as his (1829), but whose nature was very different, for this man—Joseph Asher—ended a life of dissipation at the early age of forty. Asher was a native of Holland. For a while he was pianist to the Empress Eugenie, and was generally fashionable in Paris; but he died in London, and it is in England that he is best known. His fantasia on "Alice, Where Art Thou?" belongs, however, to the British Empire and to the United States of America. He had a charming talent. One finds to-day a good deal of grateful ease and rest in listening to or playing his mazurkas, "La Perle du Nord" and "Dozia," or his two fancy-pieces, "Cascade of Roses" and "Drops of Water." And there is also a jolly galop, "Sans Souci," and a very pleasant piece called "May-Day." Asher was quite obviously an artist. It is to be regretted he was not a stronger man.

Still another eighteen-twenty-niner was the New Orleans musician, Louis Moreau Gottschalk—an ambitious composer, but a very sentimental character. Gottschalk had a fine time of it as concert-pianist. He studied under Charles Hallé in Paris, and toured with tremendous success the Latin countries of Europe. Spain embraced him with particular ardour. His successes were equally great in Spanish America. Gottschalk would have made a good modern journalist, for he gave people just what they wanted, and never confused their sense of right and wrong in art. Look at his pianoforte titles: "The Dying Poet," "The Last Hope," "The Banjo," "Fantasia on The Brazilian Hymn," "Dance of Negroes," "Valse Poétique," "Pensée Poétique"—just the things to capture the generation that followed Sims Reeves! You will not find much here to interest you. The best work you can look at of Gottschalk's is his "Tarantelle," Op. 67, where some life still remains. The man himself was never strong,

however, and died at Rio de Janeiro in the same year as Asher (1869), though from far less culpable causes.

Gustav Lange, a Berlin musician, whose chief dates are 1830 and 1899, was a voluminous writer of a languorous type (no pun is intended). His "Edelweiss" is often used nowadays by teachers. You will also find grace and beauty in "La Harpe Eolienne" and "La Sylphide," but practically all Lange's work is of equal merit. He is a fine artistic contrast to Leybach.

Eugène Ketterer was a native of Rouen, who died in Paris (during the siege) at the age of 39. This composer was a sort of idol for the worship of the surface-world of Paris fifty years ago. He provided the light and happy music that world required—joy in such works as "Bells of Gold" and "Allégresse," grace and brilliancy in such as "La Chatelaine" and "Success," and pseudo-romance in the everlasting "Chansons Creoles," "Chansons Espagnoles," and the like.

Ketterer's English contemporary was Sydney Smith (1839–1889), the man whose easiest music sounded difficult to the unsophisticated hearer, and who thus had a ready passport into the hearts of most amateurs.

Smith, however, was a gifted musician. He caught many happy moods, and (though survival in part is due to the player-piano) contrived to fix them in a far from transient manner. His "Maypole Dance"—especially in duet form—is delightful. Other good pieces are the "Golden Bells" (Op. 38), "Aeolian Harp," "Le Jet d'Eau," "La Fileuse," "Evening Harmonies," and "Killarney." The "Tarantelle," Op. 8, is brilliant. Like all popularists, Smith was a contemporary reflexion of certain great men, these being in his case Liszt and Raff.

CHILDREN'S MUSIC.

VII.

LAST month you went with me through one or two pieces of Elizabethan music, and I promised to take you this month through some of the music that comes to us from the days of King Charles the Second. I shall do this, as promised, but I want to do more: I want to give you a glimpse of what was happening at the same time on the Continent. There are many reasons why I should do so, of which the chief is that by such means the music of Bach which you learned last August can be made quite clear and intelligible. Nearly all the art and thought of other centuries than ours has a strange atmosphere. When we come into contact with it we find it, so to speak, difficult to breathe. The very great men of other centuries do not carry much of this strange atmosphere about with them, because they were so true to humanity that they transcended the confines of their own generation and belonged, not so much to it, as to all time. Shakespeare is as fresh to-day as he was in the year Queen Elizabeth laughed at *The Merry Wives of Windsor*, and John Wesley is the same. If you ever read Wesley's *Journal*, you will find it absolutely full of real life. What he wrote, say, in 1765, is infinitely fresher than what was published in our newspapers six months ago. The other men who were great enough to make their thoughts of value and interest to us who come after, but who were not great enough to escape the average atmosphere of their generation—these men trouble us a little at the outset. Writers like Dryden and Pope seem to wear in their poetry the clothes fashionable in the days of their living and working. We can overcome the feeling of strangeness thus created only by familiarising ourselves with their clothes. We must absorb the atmosphere, and make it congenial. There is no way

better than to go back to the generation just *before* theirs, and from the experience thus gained enter their life with open eyes. Now, Bach is as everlastingly clear as Shakespeare and Wesley ; but because music is a curious art, and because musical ideas have changed very much since he died in 1750, most of us find a little troublesome strangeness in his works. Therefore, if we accustom ourselves to music before Bach as much as we accustom ourselves to music after him, we shall meet him in a centre, so to speak, and thence find him as intelligible as Moszkowski, Chaminade, or any other of the present-day musicians we so much delight in. And we shall also meet with folk who are well worth knowing for their own sakes. They were quite alive two or three hundred years ago. They knew how to laugh and joke. It is a good thing for us to learn to laugh with them. We forget to worry overmuch when we do so, or to quarrel about things which will all be forgotten in a few years' time.

For musicians on such a quest as ours, the " Continent " means Germany, Italy, and France. Beautiful though the Elizabethan music is, it is separated from us: first, by a barrier of inexperience ; and, secondly, by a barrier of isolation. By that I mean: first, that the composers then did not know quite what to do, and that we cannot get hold of enough of their music to make us experienced in their minds and thoughts ; and, secondly, that when we play the great music of Bach and Handel we cannot feel that it (the latter) is directly connected with the earlier art. So, however hard we work at Orlando Gibbons and the others, we still find their music a little remote. From the Continent, however (especially from France), we can start off on a road which stretches straight to Bach. Our English musician Purcell belongs to the French school of 1650–1725. You will best enjoy his music if you approach it from France.

Let us look at Germany and Italy first. There is no 17th-century music available for you upon the player-piano

from these countries. You must be content with a few names and titles. Germany was the great land. The musicians there were most profound thinkers. Their humanity was immense. Bach is the grandest absolute preacher in music, but he had some fine forerunners. Studious musicians particularly love John Jacob Froberger, who was born about 1600. This man had all the sweetness and tenderness imaginable. When I play his music, I find it hard to believe that the world in general was so cruel as we know it to have been—especially in the religious persecutions and in the carrying out of the civil laws. Froberger's "suite" on an old tune "Mayerin" is purity itself, and a sarabande-dance of his in D minor is noble beyond words. I wish I could give you a perforated-roll number for the saraband. John Kerll is another 17th-century German musician worth knowing, as also is the organist Reinken. Reinken, however, is a rather severe North German, and does not particularly warm the heart. Still, he meant a good deal to Bach ; and if you get the opportunity, I would advise you to listen to his A minor sonata as arranged by Bach for the harpsichord.

As for Italy, the musicians there mostly played the violin. The great Italians were Vivaldi, Pasquini, and Corelli—violinists all. Born two or three years after Bach, however, was a great Italian harpsichordist. His name is Scarlatti—Domenico Scarlatti. He spent a fair part of his life in Spain, and wrote an immense mass of music. His influence on Bach was considerable, but only in the matter of *style* : Scarlatti could teach Bach nothing in the matter of *feeling*. Still, Scarlatti's music is pleasant, and worth your attention. Some dozen or so pieces are available for you. They are called "Sonatas," but they are quite unlike the Haydn sonata you know. I think the best for you is the one numbered " 47 " and set out in the Pianola Roll No. 9091. The music of this piece of old Italian music is as fresh as a bird's song over a running stream.

France was the real 17th-century home of the harpsichord, and Francis Couperin was the real father of its 17th-century music. Couperin was born later than Purcell (1668 as against 1658), and as he lived thirty-eight years longer, the greater part of his music was written after Purcell's death; but he was the typical Frenchman, and if you know a bit of his music, you will have the atmosphere of Purcell.

Couperin wrote more music than you will ever want to hear; but it is regarded as so very valuable that some years ago, Brahms (one of the musical giants of the 19th century) edited the whole mass of it for the use of present-day students. Couperin gave titles to his pieces, some of them rather quaint and funny. One of the pieces (ready for you in the Pianola Roll No. 75877) is called "The Harvesters." It is small music, but delightfully charming, even if it does seem like countrymen gazed at through the wrong end of opera-glasses. Observe how different this piece is from the English "Pavanes," and even from the Scarlatti sonata!

Another Frenchman, Rameau, was two years older than Bach and Handel, but he outlived both, dying in 1764 instead of with Bach in 1750 or Handel in 1759 (I mention these dates, and refer to ages and deaths in this fashion, because I want you to realize that these long-dead men lived together, heard the same news, were interested in the same topics, kept an eye on the same dangers, and altogether went through the world in company—just as Elgar and Strauss and Sibelius and Debussy do to-day). This Rameau left us a delightful set of Variations upon a Gavotte. I think you will love them for their clarity, delicacy, and brightness. You may play them from the edition Pianola 62083. If you find them dull, I shall be sorry, but the loss will be yours—though I think the children for whom I write here won't find any of the music I speak of *really* dull. Nothing is dull, if you are able to understand it—not even arguing with people who sneer at the player-piano.

Now for Purcell. This wonderful man was born in 1658 and died in 1695. He was a general favourite in London, and "patronised" by King Charles. He is the one great English musician of the years between 1625 and 1885, and if he had lived longer (say to 1730) he might have known Bach. He certainly would have known Handel. Had he done so, his genius would have developed to supreme power. As it was, he died at about the same age as Mozart (1756–1791); and living as he did in a generation less developed musically than Mozart's, he was fated to leave the greater part of his music undone. Still, he left us more than a little of lasting value, among it some beautiful pieces for pianoforte.—I find my space has run out, and rather than cramp my remarks on Purcell, I will postpone them until next month. After dealing with Purcell, I shall show you how to connect these men with Bach and Handel. For the coming four weeks, take all you can from the rolls mentioned above, and (if you are too curious about Purcell to wait—as I hope you are) look at the four little pieces in the Pianola Roll No. 64383. We shall have some superb music in December in Purcell's "Golden Sonata." Isn't the title attractive ?

(*To be continued.*)

REVIEW.

" From Piano Tuner to Player Expert," by H. E. Drake, price 5/- nett. Published by Dale, Forty & Co.

Agents for the Trade :—J. & J. Goddard, 68, Tottenham Court Road, London, W.

" From Piano Tuner to Player Expert " will prove a useful handbook to those people (pianoforte tuners in particular) who wish to be masters of the mechanism of the player-piano.

The book deals almost exclusively with the pneumatic player, in cabinet form and as combined with the piano.

The reader's knowledge of the working of the ordinary pianoforte action is assumed, and to one possessing an average acquaintance with the piano-action the reading should prove extremely useful. The writing is simple, and on the whole presents the mechanism of the player-piano clearly to the mind's eye.

The difficulty of writing in a general way about particular instruments is a serious one. The piano-player is not free of the " exclusive patents " state, but the author has mentioned just a few of the proprietary devices, and common-sense, allied to the detailed general information which the book imparts, should enable any tuner at least to handle intelligently the ordinary player. On the whole, where reference is made to particular devices the author has kept clear of comparisons, but he could not be wage earning* in this competitive age and still be human without having a pleasant little dig at rubber tubing as against metal. We have no desire to argue the merits here, but it seems worth noticing that most of the players of metal tube fame actually do use rubber tubing where it is out of sight of the not too inquisitive purchaser. Why ?

We think the book would be largely improved if a reference index were added, and in the next edition, perhaps, the author will give the various names used by the Trade for any one part of the player-piano.

For a first attempt the author is to be congratulated. An American book on the same subject is much fuller of detail, and devotes space to nearly every known make of player, but it is expensive.

Five shillings for the volume here reviewed is not a very modest price either, but the title page bears this inscription, " Special Discount to Tuners."

Therefore we recommend tuners to get the book and the discount.

The book is well and usefully illustrated.

* The author is himself a pianoforte tuner and player expert.

MUSIC NOTES AND NEWS.

Music at a Village Inn. Amusing Evidence.

An action was brought by an Electric Piano Co. against Ellen Morris, widow, of the " Magpie " Inn, Hatton, Middlesex, for instalments due upon a penny-in-the-slot automatic piano.

Mr. H. Geen (instructed by Mr. Henniker Rance) was counsel for the defendant.

Mr. Kingham, counsel for plaintiffs (instructed by Mr. A. Lewis), said the question in the case was whether his clients delivered a piano in a fit condition for the purpose for which it was intended. Plaintiffs contended that the piano was satisfactory in every way. It was a second-hand instrument, and the selling price on the instalment system was £30. A new one would cost £55.

Defendant made a complaint, continued counsel, about the tunes. She wanted some of Mr. Harry Lauder's songs and " We all go the same way home."

" I don't know what ' We all go the same way home ' is," remarked Mr. Kingston. " But that was the lady's complaint. We informed her that we were willing to supply tunes of her choice, subject to the possibility of such tunes being obtained. We were quite willing to let her have a new barrel of tunes. That was our attitude throughout."

Defendant, he added, ultimately returned the piano.

Evidence was given by Maurice Ernest Foster, secretary of the plaintiff company. Witness said he saw the instrument before it was supplied to defendant. It was a good second-hand instrument, and was in perfect condition. The tunes were tested before they were sent out. They were quite all right. The piano was delivered on July 22nd, 1912, and on the 25th of the same month defendant wrote saying she was not satisfied. Plaintiffs replied that the instrument had been thoroughly overhauled, and as far as possible it was equal to a new one. Defendant wrote again, saying it did not suit the customers at the public house, and they had threatened to throw it into the road. (Laughter.)

Defendant afterwards called at their establishment, continued witness, and selected a number of tunes. The new barrel was forwarded and a mechanic was sent to fix it. Defendant, however, refused to take the barrel.

The next witness, a mechanic in the employ of plaintiffs, described the piano as being in perfect condition. The tunes were not old ones.

Replying to counsel, witness said that on calling at the house defendant did not complain of any notes being wrong. Her complaint was about the tunes. She said they did not suit the young men of the village.

Defendant, in evidence, said the piano was not in good condition when it arrived; she complained of it there and then, and asked plaintiffs to take it away.

Replying to her counsel, defendant said she tried the instrument, but after July 22nd she never used it.

Mr. Geen—Why ?—It was a great nuisance to have in the place.

In what way was it unsatisfactory ?—It was very annoying to anyone. The music was bad altogether, and the piano was old and out-of-date.

When the new barrel of tunes arrived in January you declined to accept it ?—I returned it. I had had quite enough of the thing. (Laughter.)

Mr. Kingham (cross-examining)—You did not expect a new piano ?—I did not expect one that was worn out. (Laughter.)

You did not expect a new one ?—No.

Your first complaint was that it had had a lot of wear ?—Yes, and it was not worth taking into the house.

Do you know anything about music ?—Yes; I know when it is good or bad. (Laughter.)

You did not like these tunes ?—I did not.

You like Harry Lauder's song ?—I like anything that is fit to be heard. (Laughter.)

You have a very good ear for music ?—I have.

It is an untaught ear ?—It is my own ear. (Laughter.)

Do you play the piano ?—No.

Your musical ear appreciates Harry Lauder ?—I don't know that I ever heard him.

Was it you or the customers who did not approve of this piano ?—They did not approve of it. They ordered it out of the house. (Laughter.)

What was wrong with it ?—It was an old piano, very much worn, and there was no tune at all in it.

As to the tone, would you know whether it was flat or otherwise ?—I know whether it plays properly.

Mr. Kingham—You might not have turned the handle properly. (Laughter.)

A witness called for the defence said he thought, by the playing of the instrument, that some of the notes were wanting.

His Honour—Some of the modern music might justify that conclusion. (Laughter.) But there might be nothing wrong with the instrument.

Edward Fitzwalter, another witness, said that from his examination, he should think the piano had had 12 or 14 years' wear.

Mr. Geen—What effect did the music have upon you ?—It appeared to me that it would drive customers away.

Would it have driven you away ?—Yes. I should not have patronised the house.

Mr. Kingham—Are you a musician ?—I have played the cornet.

His Honour suggested that it was a case in which the parties should try and come to a settlement.

After a conference between the respective sides, counsel said they had failed to arrive at a settlement.

His Honour said he would reserve his decision.

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Pianola Recitals.

At the Town Hall on Friday night a large and fashionable audience accepted the invitation of Messrs. T. Fraser & Son, Harpur Street, Bedford, to an instrumental and vocal recital. The programme was classic and received full appreciation. The instrumental pieces were played by a Themodist pianola upon a Steck grand piano, and the expression put into the many beautiful pieces rendered was so wonderful that all sense of mechanism was lost. The renderings were real interpretations, such as would be given by the accomplished instrumentalist, with perfect technique and sympathy. The pieces played were :—Black Key Etude, Op. 10, No. 5 (Chopin), Ballade in G minor, Op. 23 (Chopin), Cracovienne Fantastic, Op. 14, No. 6 (Paderewski), Nuit d'Eté (Grieg), Danse Nègre (Cyril Scott), Frühlingsläuten, Op. 57 (Moszkowski), Valse, Op. 17 (Moszkowski), Marche Militaire (Schubert-Tausig). The vocalists were Mr. Hubert V. Bennetto, who sang Liddle's " Abide with me," and Miss Edith Kellett, who gave Tosti's " Good-bye." They joined in a duet, " It was a lover and his lass." The accompaniments were by the Pianola.

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The pianola and song recitals given by Messrs. W. H. Priestley & Sons have been resumed at the Wolverhampton Library, Waterloo Road.

They form a feature of entertainment that not only irresistibly appeals to all music lovers, but are a great addition to the season's attractions.

On Monday night, under the control of Mr. Frank C. Keogh, the pianola again proved its merit, and so ably interpreted some of the finest masterpieces that it certainly justified its high place in musical art.

Miss Ida Maie sang with charm two songs by Nevin and MacDowell respectively.

Though short, these items were fully appreciated, and enhanced the reputation of the pianola as an accompanist.

—*Wolverhampton Star and Express.*

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The Piano-Phonograph.

An American inventor has been endeavouring to make the piano and the phonograph work together. He claims to have accomplished this by equipping a player-piano with a "synchronising valve box," and connecting it with the phonograph by a rubber tube. The talking machine record is placed in position in the ordinary manner and the needle adjusted. The player-piano record is then put into position, and the tempo lever thrown to the highest point. The piano may then be entirely closed up, as no levers or devices are needed. The accompaniment record moves over the tracker-bar until it comes to the beginning of the record, when it automatically starts the phonograph and holds it in absolute symphony all the way through the playing of the piece.

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Themodist Pianola Piano.

Demonstration at Preston.

A demonstration given on October 20th in the Crush Room of the Public Hall at Preston of the capabilities of the Themodist pianola piano was designed primarily to illustrate its use as an accompanying instrument. Some of the best-known works of Chopin and other master composers for the pianoforte—works which make use of all the resources of the modern piano, temperamental and mechanical—were performed with remarkable success, all technical requirements being satisfied

as well as the greater demands of artistic interpretation, in which, of course, the intelligent demonstrator counts. The command of the performer over the means of expression was wonderful. When it came to accompaniments, the capacity of the instrument was manifested in a remarkable degree. The most signal achievement was the pianoforte part in the andante and finale from Mendelssohn's violin concerto.

Mr. J. S. Bridge was the violinist. The two well-known movements were played with conspicuous ability by this artist, who afterwards contrasted a haunting melody by Tschaikowski with a brilliant moto perpetuo by Ries. The songs of Miss Lily Whiteside, in various moods, which depend for their complete artistic representation largely on the character of the accompaniment, received very adequate treatment, and the singer herself, who possesses an expressive contralto voice and a style well suited for the display of the finer emotions, had a very hearty reception.

ANSWERS TO CORRESPONDENTS.

ORGANIST (YORK).—The D minor Fugue is to be had with the theme accented by side perforations. See the 88-note catalogue issued by the Orchestrelle Company.

BLACKPOOL, EVANS, SEARCHER.—The accenting device mentioned in the article signed H.E. is the "Dalian System." Agent: John E. Crowley, Wedmore Street, Holloway Road, N.

ACCOMPANIST (CARDIFF).—It is difficult at times to be just perfectly at ease in passages such as the one you mention. It will help you if you pencil in the word against the actual perforation accompanying the singer's notes. You cannot expect commercial concerns to really study the *exact* requirements; they haven't leisure enough.

BEAUTIFUL (WOKING).—We do not think that you can prove your assumption from any number of the *P.P.R.* We do not state that player performances are superior to ALL hand playing, not because of the policy, but simply because it would not be true to say so.

DUBIOUS (KENSINGTON).—Our contributor writes us, after having received your query: "Tell 'Dubious' that the 'authority' referred to was no less than Mr. Votey, of New York."

A. M. (MANCHESTER).—It is nearly a year ago that you wrote to us about fitting a player to your organ. We are glad to know that you really have succeeded. Did we not say that the job was quite an undertaking?

ENTHUSIAST (LIVERPOOL).—Playing accompaniments is a great joy. The more difficult accompaniments are quite satisfactory when played by means of a well-cut roll. Here are a few suggestions: Strauss's "Serenade" and "Heimliche Aufforderung," Marx's "Valse de Chopin," Brahms' "Ständchen," Brahms' "Von Ewiger Liebe," Schubert's "Du bist die Ruh."

IGNORAMUS (GLASGOW).—From the description of the troubles prevalent in your instrument, we think that it will be more satisfactory to yourself if you call in an expert. The peculiar tone which you describe is the result of what is technically known as blocking. This is only cured by having the action of the piano regulated. Dumb notes may be caused in two or three ways. Pump each slot in the tracker-bar free of dust, and wait for the expert to report.

HOWARD (BRADFORD).—Unfortunately, much weight as we have had in our first year of publication, it is not enough to stamp out prejudice, even in those districts where our circulation is very strong. Next month you may see this matter of prejudice brought to notice.

ORGANIST (DUBLIN).—It would seem that your authorities are blind to simple evidence of merit. Our pages would convince any musician not mentally blind that the Piano-player is not a machine.

BUTTERFLY (PLYMOUTH).—It is exceedingly kind of you to write us such a charming letter of appreciation. No, we are not at all surprised. The "Trade" does not like to sell a publication which advertises goods other than those actually in stock. That the journal is becoming a real force among owners of players doesn't count anything to the average dealer. He doesn't know! Buy from Wyman's book-stall.

ENHARMONIC (WHITSTABLE).—Our June number, with particulars of a new notation, will interest you "muchly"; but, as was said in the remarks about the notation at the time, it is almost as hopeless to alter the established method, as to shovel away one of the Pyramids.

MECHANIC (TAVISTOCK).—Get the new book "From Piano Tuner to Player Expert" (Goddard, of Tottenham Court Road). See "Review" in this number.

WREST PIN (PERTH), HOPPER (DOVER).—See answer next above.

NEW TOY (ILFORD).—A reprint is in course of arrangement, and will be advertised in December number. Vol. I., Nos. 2–3–4.

J. J. H. (WALSALL).—We understand that the statements you mention are perfectly correct. People are asking and paying to be taught *interpretation.*

HONEYCOMB (SWINDON).—Ask of the local dealers. If recitals are being given, they will be certain of knowing when and where. To judge by the playing is quite the safest way of coming to a decision.

BRAZEN (ERITH).—Why Brazen, sweet ladye fayre? Do not be fearsome or even uncomfortable at your musical turpitude. It happens to be true; and there are thousands of people who agree with you, or they would not continue to buy the *P.P.R.*

F. R. O. (HOXTON).—One stage at a time, Sir, is the best way. First blowing, then tempo; then lever-accenting, then automatic accent placing; then combine all stages in one study.

BEN BOLT (GOLDER'S GREEN).—(1) The piano wants tuning. (2) You have no real "solo" device, in spite of the so-called solo stop. (3) Too cheap to be good. (4) Refuse to pay more; sue for return of deposit.

DEALER.—This is your third time of asking. Thanks, we are still gaining ground and weight. Some of our pages have even been printed for a private journal in Ceylon—quite a lift up (of "copy").

CHRONIC GROWLS (STRATFORD).—Oh, unhappy man that you are! If you wish you were dead sometimes, possibly the neighbours wish it oftener. You cannot get the melody to come out? Try *closing* the two levers when side perforations are in evidence: it will make all the difference. If by chance it does not put the matter right, you may call in the maker's specialist, and proceed to grumble while he wishes you the amiable wish.

HISTORY (EDINBURGH).—See "Evolution of the Piano-Player," Vol. I., Nos. 1, 2, 3, *P.P.R.*

PLEASED (RICHMOND).—Oh, no! We were quite safe really, and feel like prophesying that our contributor's suggestion will bear fruit, and that some or all players will be equipped with the device, or one like it.

W. W. A.—Only a French polisher can deal with what you describe. The cause is in the working through of the stuffs used to fill in the grain.

T. N. R. MUNROE (BLACKHEATH).—There are mice in the instrument? Have the whole instrument examined at once. Many pounds' worth of damage can be done by hungry mice.

(*A few correspondents sent queries too late for this issue. See December.*)

CORRESPONDENCE.

[*N.B.—The Editor does not hold himself responsible for the views expressed by Correspondents.*]

DENEHOLM,
CARDIFF,
21/10/13.

To the Editor, *The Piano-Player Review.*

SIR,—I am very gratified that you have tackled the question of roll-cutting, and have come forward with some valuable suggestions in this respect. It is to be hoped the manufacturers will take the hints offered in the current issue of the *P.P.R.*, although I doubt if they will, and for this reason : The roll-cutting industry appears to be in the hands of a very few individuals, who, having the whole range of the artistic world that is represented by the users of " machine " instruments to exploit, are apparently amassing large dividends for their shareholders without the necessity of bestirring themselves to make the most of the brains and material at their disposal. The piano-player has its excellencies, and its limitations, and we who have recognised the former do not necessarily close our eyes to the latter ; but we do say that many of the imperfections lie, not in the " player," but in the rolls, and can be readily rectified by the employment of capable persons.

It is not sufficient to get a tempo indication marked on a roll by some eminent composer, conductor, or pianist. The roll-cutting department should be under the direction of an experienced musician with an appreciation of the pianoforte as an artistic instrument. In addition to this he must have a thorough understanding of the mechanics of the pneumatic or whatever " player " he may be cutting for ; with a lively sense of its excellencies and deficiencies in comparison with the human player. Above all, he must be a person of taste and refinement in the playing of pianoforte music ; for, although we believe that a great deal of human personality can be transfused into the piano through the medium of the pedals, bellows, and levers of a pneumatic player, yet it is quite obvious that no amount of temperament and skill in the " pedaller " can get beyond the limits of an imperfect roll, or one that is lacking in taste and finish. One cannot but feel grateful to you, Sir, for taking the matter up. Let us hope the results of your efforts will be to cause some cerebral activity in the " Heads " of the roll-cutting firms, for it is evident their cerebration has hitherto been very sluggish.

Yours truly,
RICHARD SUPPERS.

BALLYHATTRY, PORTRUSH, ANTRIM,
20/10/13.

To the Editor, *The Piano-Player Review*.

SIR,—Amongst the booming of the Orange big drums, the blasts from the Nationalists' trumpets, and the bleating of the politicians, the music that my player enables me to enjoy is well-nigh smothered ; and lest I perish in the strenuous times to come, I am writing to give you some idea of what the *Review* has been and is still to me.

I have been a subscriber from the first number. The " How to Play " series of articles proved invaluable to me in the early days of my player. The technical hints that have appeared from time to time have also been of much assistance to me and many who, like me, have not much mechanical knowledge or ability. I must confess to having obtained considerable instruction and amusement from the " Children's Music "; and " Popular Music " has also more than justified itself ; for there's not a man of us on parade but sings the old Orange ditties and the new rag-time " spasms " all the better for the hints of your contributor.

To summarise briefly the features of the *Review* that appeal to me, they are :—

1. The technical articles : descriptive of the structure and manipulation of the " player."
2. The educative articles : " Children's Music," " Students' Page," etc.
3. The " Correspondence " columns (these are a most valuable feature of a journal of this kind. It is of vital interest to a movement like that which the player stands for in music ; as witness the discussions on " Accenting Devices," " Player Circles," " Pianoforte Touch," etc.).
4. The " Answers to Correspondents " combines instruction in tabloid form, with amusement in chunks.
5. The articles of general interest—that may be included under the broad term " General Jaw." As an Ulsterman I am naturally " fed up " with jaw at the present time ; and " Generals," particularly of the half-pay variety, are somewhat overdone with us. It is no wonder therefore that I do not take much interest in this type of article ; but I can imagine they would attract readers who live in less turbulent quarters of the globe.

And now, Sir, if I must take my farewell (and there is every probability that the mortality will be high), I do so happy in the knowledge that though " Thrones totter to their ruin, and Empires fall," the *Review*, under your able direction and inspiration, will pursue its constructive course, quietly shaping the future Republic of Music.

Wishing you and the *P.P.R.* every possible success,

I remain, Sir, Yours gratefully, MICHAEL ANGELO.

LIBRARY ANNOUNCEMENTS.

PERFORATED MUSIC CO., LTD.

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04731	Caddie. One or Two-Step Rag	*Bill*	4/–
04793	Preludes. Op. 28, Nos. 1, 2 and 3	*Chopin*	4/–
04769	I Know That You Are Charming One or Two Step	*Christine*	4/–
04797	Obsession. Valse Intermezzo	*Cremieux*	3/–
04798	The Tango Dance	*Ellis*	4/–
04810	The Laughing Husband. Waltz	*Eysler*	3/–
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04808	London Beauties. Waltz	*Fetras*	6/3
04748	Cousine. Polka	*Gracey*	4/–
04806	Capriccioso	*Hawkins*	4/–
04817	When the Birds Began to Sing. Waltz humouresque	*Joyce*	5/–
04792	O Sole Mio. Waltz	*Kaps*	4/–
04787	Norseland. Waltz	*Kennedy*	5/–
04786	Penguins' Parade, The. One Step	*Kennedy*	5/–
04788	Prehistoric Zig-Zags. Intermezzo Two Step	*Kennedy*	5/–
04820	The Phantom Melody	*Ketelbey*	3/–
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04815	You Made Me Love You	*Monaco*	5/–
04791	Handel Wakes. One Step	*Morressy*	4/–
04812	Etude. Op. 24, No. 1	*Moszkowski*	6/–
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04807	Le Rouet (Fileuse)	*Rabey*	3/–
04743	My Only Love. Valse Boston	*de Rhynal*	4/–
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04809	Harry Wood's Up-to-date 1913-14 Barn Dance	*Wood*	6/3
04799	The Noah's Ark. A Prehistoric Patrol	*Yearsley*	3/–

ACCENTIST (88-Note).

34794	Smiles, Then Kisses. Waltz	*Ancliffe*	3/6
43920	The Well-Tempered Clavichord. No. 1. C major	*Bach*	4/6
43921	The Well-Tempered Clavichord. No. 2. C minor	*Bach*	4/6
43922	The Well-Tempered Clavichord. No. 3. C sharp	*Bach*	4/6
63923	The Well-Tempered Clavichord. No. 4. C sharp minor	*Bach*	6/6
53930	The Well-Tempered Clavichord. No. 5. D major	*Bach*	5/6
43931	The Well-Tempered Clavichord. No. 6. D minor	*Bach*	4/6
60479	Grand Septuor. Op. 20 in E flat. 1st movement	*Beethoven*	6/6
54028	Grand Septuor. Op. 20 in E flat. 2nd movement	*Beethoven*	5/6
61957	Grand Septuor. Op. 20 in E flat. 3rd and 4th movements	*Beethoven*	6/6
61966	Grand Septuor. Op. 20 in E flat. 5th movement	*Beethoven*	6/6
64790	Popular Fantasie. No. 2	*Bell*	6/6
44793	Preludes. Op. 28, Nos. 1, 2 and 3	*Chopin*	4/6
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64785	Gently Gliding. Waltz	*Lincke*	6/6
44784	Adoreis. Valse Boston	*Rabey*	4/6
34721	Somewhere A Voice is Calling. Acc. only. E flat	*Tate*	3/6
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44767	La Vie Joyeuse. Valse	*Zulueta*	4/6
44768	Naiad. Valse	*Zulueta*	4/6
54765	Starlight. Intermezzo, One Step	*Zulueta*	5/6
54766	Valse Bacchanale. Valse de Ballet	*Zulueta*	5/6

SONGOLA (65-Note).

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90095	A Dinder Courtship. B flat	*Coates*	4/6
90092	A Fat Li'l Feller Wid His Mammy's Eyes. Key of C	*Gordon*	3/–
90093	The Floral Dance. B flat	*Moss*	4/6
	Songs of Old London—		
90096	London Spring Song. Key of F	*Oliver*	3/–
90097	Buy My Strawberries. Key of G.	*Oliver*	4/6
90098	Down Vauxhall Way. Key of D	*Oliver*	4/6
90099	The Nightingales of Lincoln's Inn. E flat	*Oliver*	4/6
90100	May Day at Islington. Key of D	*Oliver*	3/6
90090	I Don't Suppose. B flat	*Trotere*	3/–
90101	Within Your Heart. E flat	*Trotere*	3/–

ANGELUS.

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*R2039	Tu ne sauras Jamais. Valse Chantée	*Rico*	6/6
*R2040	Magic Tango	*Andre*	6/6
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s3472	Enigma. Variations. Op. 36, Roll 1	*Elgar*	10/6
s3474	Enigma. Variations. Op. 36, Roll 2	*Elgar*	10/6
s3476	Enigma. Variations. Op. 36, Roll 3	*Elgar*	9/6
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s882	The Flower Song. Op. 39	*Lange*	7/6
s5806	The Two Larks. Impromptu	*Leschetizky*	7/6
s5374	Little Grey Home in the West. Song	*Lohr*	6/6
s5982	Little Grey Home in the West. Waltz	*Lohr*	6/6
s5826	Valse Elegant. Op. 47	*Luebert*	7/6
s5662	Les Deux Pigeons Ballet. Act I.	*Messager*	7/6
s5664	Les Deux Pigeons Ballet. Act II.	*Messager*	5/–
s5666	Les Deux Pigeons Ballet. Act III.	*Messager*	7/6
s556	Czardas. No. 1	*Michiels*	7/6
s5874	Five Waltzes. Op. 8	*Moszkowski*	10/6
s1248	J'ai peur d'aimer. Valse	*Rico*	6/6
s1250	J'ai tant pleuré. Valse lente	*Rico*	7/6
s5808	Romance in G major	*Rosenthal*	6/6
	Symphony. Op. 38, No. 1. B flat—		
s5794	First movement: Andante, allegro molto	*Schumann*	10/6
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s5046	Fifth movement: Allegro vivace	*Schumann*	9/6
s5254	Onward, Christian Soldiers	*Sullivan*	6/6
s5698	Fairy Footsteps. Intermezzo	*Tennent*	7/6
s3574	Songs Without Words. Op. 2, No. 3	*Tschaikowsky*	5/–
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MISCELLANEOUS.

s5766	Hey ho! Can't you hear the Steamer? (F. Godfrey)	7/6
s5766	All the Girls are Lovely by the Seaside (Fragson)	7/6
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ACCOMPANIMENTS.

s5838	Ah! Moon of my delight. Key of G	*Lehmann*	5/–
s5832	Annie Laurie. B flat	.. ..	5/–
s5840	Children Three. D flat	*Tennent*	5/–
s5860	Dear Love of Mine. Duet. G flat	*Thomas*	5/–
s5842	Dewdrops. E flat	*Ashton*	5/–
s5844	Red Devon by the Sea. Key of F	*Clark*	5/–
s5830	The Reason. G flat	*Riego*	5/–
s5850	Unmindful of the Roses. A flat	*Lohr*	5/–

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50280	Cavalleria Rusticana. Prelude and Sicilienne	*Mascagni*	8/6
50281	Manon. The Dream of Des Grieux	*Massenet*	7/–
A50282	Autumnal Considerations (Pensées d'automne). Song in F major. Accomp.	*Massenet*	5/6
50283	Impromptu. Op. 17, No. 3. G minor and No. 4 E major	*Weismann*	10/–
50284	A Midsummer Night's Dream. Overture. (4 hands)	*Mendelssohn-Bartholdy*	10/6
50285	Song without words. Op. 19, No. 1. E major	*Mendelssohn-Bartholdy*	6/–
50286	Song without words. Op. 62, No. 1. G major. Andante espressivo	*Mendelssohn-Bartholdy*	5/6
50287	Song without words. Op. 62, No. 6. Spring-Air. (Peters 30)	*Mendelssohn-Bartholdy*	6/6
50288	Rondo capriccioso. Op. 14. E major ..	*Mendelssohn-Bartholdy*	8/6
50289	Scherzo a capriccio. F minor	*Mendelssohn-Bartholdy*	9/6

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50291	Torch Dance. No. 3. E flat major	*Meyerbeer*	10/6
50292	Gasparone. Song of the Brigands	*Millocker*	7/–
50293	Gasparone. Duet, "Stockfinster war die Nacht ..	*Millocker*	10/–
50294	The Sparrows of Luxemburg. Polka élégante	*Missa*	7/–
50295	Hiawatha. A Summer Idyl. Intermezzo. Op. 6 ..	*Moret*	7/6
50296	Romance and Tarantella brill. Op. 101	*Moscheles*	10/–
50297	Caprice espagnol. Op. 37. A minor	*Moszkowski*	10/6
50298	Venetian Sketch. Op. 73, No. 1	*Moszkowski*	10/6
50299	Spring. Op. 57, No. 1. Impatience	*Moszkowski*	5/6
50300	Spring. Op. 57, No. 2. Frühlingsläuten	*Moszkowski*	5/6
50301	Spring. Op. 57, No. 3. Blumenstück	*Moszkowski*	5/6
o50302	Homage to Schumann. Op. 5. Fantasie E flat major	*Moszkowski*	9/6
50303	Love Waltz. Op. 57, No. 5	*Moszkowski*	8/6
50304	Mazurka. Op. 38	*Moszkowski*	6/6
50305	With Fan and Mantilla. Op. 80, No. 2	*Moszkowski*	7/–
50306	Moment musical. Op. 7, No. 2	*Moszkowski*	9/6
50307	Romantic Piece. Op. 80, No. 1. A flat major ..	*Moszkowski*	5/–
50308	Polonaise. Op. 17, No. 1	*Moszkowski*	10/6
o50309	Spanish Dances. No. 3	*Moszkowski*	5/–
o50310	Spanish Dances. No. 4	*Moszkowski*	7/–
50311	Waltz. Op. 34, No. 1. E major	*Moszkowski*	9/6
50312	Waltz. Op. 79, No. 3. D flat major	*Moszkowski*	9/–
50313	Waltz. Mignonne	*Moszkowski*	5/–
50314	Minuet from the Symphony in E flat major .. .. Arr. by J. Schulhoff.	*Mozart*	7/6
50315	Sonata 1. No. 10. C major. Allegro	*Mozart*	8/–
50316	Sonata 1. No. 10. C major. Andante	*Mozart*	7/–
50317	Sonata No. 7. A minor. Allegro maestoso	*Mozart*	10/6
50318	Sonata No. 9. A major. Rondo alla Turca	*Mozart*	4/6
50319	Sonata No. 12. F major. Allegro-assai	*Mozart*	8/6
50320	Sonata No. 13. D major. Adagio	*Mozart*	7/6
50321	Sonata No. 13. D major. Allegretto	*Mozart*	10/6
50322	Sonata after the Serenade in G major .. .. .. Kleine Nachtmusik—Allegro-Romance-Menuetto.	*Mozart*	10/6
50323	Sonata after the Serenade in G major. Rondo ..	*Mozart*	7/–
50324	Four Piano-Pieces. Op. 3, No. 3. Gavotte-Caprice ..	*Bortkiewicz*	9/–
50325	The Rat-Catcher. Song	*Neuendorf*	7/–
50326	The Nightingale (In my Neighbour's Garden). Op. 21, No. 5	*Nevin*	5/–
A50327	The Rosary. Accomp. for Mezzo-Soprano. D sharp major	*Nevin*	3/6
50328	Water-Scenes. Op. 13, No. 2. Ophelia	*Nevin*	8/6
50329	The Merry Wives of Windsor. Selection by E. D. Wagner	*Nicolai*	10/–
50330	Hoffmann's Tales. Melodrame—Barcarole	*Offenbach*	7/6
50331	Abide With Me. English Hymn (Transcription) ..	*Oxley*	7/–
50332	In the Desert. Op. 15. Tone-picture in form of a Toccata	*Paderewski*	10/6
50333	Stromt herbei, ihr Volkerscharen. Rhenish Song ..	*Peters*	5/–
50334	Célébre Serenade. Op. 7	*Pierne*	6/6
50335	Gavotte-Musette. Op. 39, No. 5	*Pitt*	7/6
50336	Impressions. Op. 4, No. 2. Etude d'oiseaux	*Bortkiewicz*	7/–
50337	Rhapsody. Op. 11, No. 4. E flat minor ..	*Dohanyi*	10/6
50338	Marche mignonne. Op. 15, No. 2	*Poldini*	6/–
50339	Serenade on the Bosporus. Op. 12, No. 4	*Poldini*	6/–
50340	In the Cloisters. Waltzes	*Prout*	9/–
50341	Madame Butterfly. Finale. 2nd Act	*Puccini*	7/–

Imperial Linenized Rolls for the Music Room.

ROLL NO.			PRICE
50342	From the Days of Yore. Op. 22, No. 1. Song ..	*Radecke*	7/6
50343	Barcarole. Op. 143. E major	*Raff*	8/6
50344	Spring-Messengers. No. 12. In the Evening	*Raff*	8/–
50345	The Queen's Polka. Op. 95. Caprice	*Raff*	8/6
50346	Saltarello. Op. 108	*Raff*	9/6
50347	Waltz-Song from "Ja, ja, mein Wien"	*Raimann*	7/6
50348	American Gig	*Redon*	7/–
50349	Ballade. Op. 20. A flat major	*Reinecke*	9/6
50350	The Storm. Study in Pianoforte	*Stradal*	10/6
50351	Hoffmann's Tale from the Nutcracker and the Mouse-King. Op. 46. Overture (4 hands)..	*Reinecke*	10/6
50352	Polonaise. Op. 21	*Reinecke*	8/6
50353	The Siamese Twins. Waltz-Ariette	*Reinhardt*	6/6
50354	The Springmaid. Song of the Springmaid	*Reinhardt*	6/6
50355	The Springmaid. Waltz	*Reinhardt*	10/6
50356	Die süssen Grisetten. Great Waltz-Rondo	*Reinhardt*	6/6
50357	The Foolish Fly. Op. 51. Intermezzo	*Richardy*	7/–
50358	Tu ne sauras jamais. Waltz Song	*Rico*	8/6
50359	Intermezzo. Op. 9	*Strauss*	8/6
50360	On the Lake. Barcarole	*Ronald*	7/6
50361	Album of Peterhof. Op. 75, No. 8. Nocturno	*Rubinstein*	7/6
50362	Barcarole. Op. 45	*Rubinstein*	7/6
50363	Melody. F major. Op. 3, No. 1	*Rubinstein*	7/6
50364	Angelic Dream. Op. 10, No. 22 (Kamenoi-Ostrow) ..	*Rubinstein*	8/6
A50365	Romance. Op. 44, No. 1. E flat major .. .. Violin-Accompaniment arr. by H. Wieniawski.	*Rubinstein*	7/–
50366	Valse Caprice	*Rubinstein*	9/6
50367	La Source. Op. 36, No. 4	*Leschetizki*	9/–
50368	Concerto 2. Op. 22. G minor. Andante sostenuto, 1st Part. (Piano-Arr.)	*Saint-Saens*	10/6
50369	Danse macabre. (4 hands)	*Saint-Saens*	10/6
50370	Trovatore. Concert-Paraphrase by Fr. Liszt	*Verdi*	10/6
50371	Javotte. Scene and Slow Waltz	*Saint-Saens*	6/–
50372	Heroical March. Op. 34	*Saint-Saens*	10/6
50373	Remembrance to Schumann. Op. 4, No. 1	*Sapellnikoff*	8/–
50374	Spanish Dances. Op. 26, No. 7	*Sarasate*	7/6
50375	Saltarello. Op. 147	*Satter*	9/6
50376	Echo de Vienne. Concert-Waltz	*Sauer*	9/6
50377	Polish National Dance. Op. 3, No. 1	*Scharwenka*	7/6
50378	Hunting Piece. (Jagdstuck.) Op. 67	*Scholtz*	9/–
A50379	Longing to wander. From: The Pretty Maid of Mill. Accompaniment	*Schubert*	4/–
50380	(a) Au bord de la Charente; (b) Fol qui s'y fie.. ..	*Due*	8/–
50381	Three Piano-Pieces. No. 2. (Fantasia Impromptu). E flat major. Allegretto	*Schubert*	10/6
50382	Aria con Variazioni. Op. 16	*Pabst*	10/6
50383	Impromptu. Op. 90, No. 1. C minor. Allegro molto moderato	*Schubert*	10/6
50384	Impromptu. Op. 90, No. 3. G major	*Schubert*	7/6
50385	Impromptu. Op. 142, No. 2. A flat major	*Schubert*	8/6
50386	Pierrot and Colombine. Op. 71, Nos. 1 and 2	*Kaun*	10/6
50387	Moments musicaux. Op. 94, No. 4. C sharp minor ..	*Schubert*	7/6
50388	Rosemonde. Ballet-Music	*Schubert*	6/–
50389	Sonate VII. B major. Allegro ma non troppo ..	*Schubert*	9/6
50390	Sonate VII. B major. Molto moderato	*Schubert*	10/–
50391	Sonate. Op. 78. G major. Molto moderato	*Schubert*	10/–

Imperial Linenized Rolls for the Ball Room.

ROLL NO.			PRICE
50392	Sonate. Op. 78. G major. Andante Menuetto. Allegro moderato	*Schubert*	10/6
A50393	Serenade "Leise flehen meine Lieder" .. .. .. Accomp. for Mezzo-Soprano. C minor.	*Schubert*	3/6
50394	Ich kenn ein kleines Magdelein. From: North Dances (I Know a Little Girl)	*Grieg*	6/–
50395	Concert-Study. No. 3, in D flat major	*Liszt*	10/6
50396	Arabesque. Op. 18. C major	*Schumann*	8/6
50397	Arabesque. Op. 18. C major	*Schumann*	8/6
50398	Carnival. Op. 9, Nos. 1–11	*Schumann*	10/6
50399	Carnival. Op. 9, Nos. 12–20	*Schumann*	10/6
A50400	The Two Grenadiers. Song. Acc. for Baritone ..	*Schumann*	5/6
50401	Fantasiestucke. Op. 12, No. 2. F minor. Elevation	*Schumann*	8/6
50402	Fantasiestucke. Op. 12, No. 3. D flat major. Why?	*Schumann*	6/6
A50403	"Ich grolle nicht." Song. Accomp. for Baritone ..	*Schumann*	3/–
50404	Childhood Scenes. Op. 15—		
	No. 1. Of Foreign Lands and People. G major ..	*Schumann*	8/6
	„ 2. Curious Story. D major	*Schumann*	8/6
	„ 3. Catch Me. B minor	*Schumann*	8/6
	„ 4. Pleading Child. D major	*Schumann*	8/6
	„ 5. Happiness Enough. D major	*Schumann*	8/6
	„ 6. An Important Event. A major	*Schumann*	8/6
50405	Childhood Scenes. Op. 15, No. 7. Reverie	*Schumann*	5/–
50406	Childhood Scenes. Op. 15—		
	No. 8. At the Fireside. F major	*Schumann*	9/6
	„ 9. Knight of the Hobby Horse. C major ..	*Schumann*	9/6
	„ 10. Almost Too Serious. G sharp minor	*Schumann*	9/6
	„ 11. Frightening. G major	*Schumann*	9/6
	„ 12. Child Falling Asleep. E minor..	*Schumann*	9/6
	„ 13. The Poet Speaks. G major	*Schumann*	9/6
50407	Pierrot and Colombine. Op. 71, Nos. 3 and 4	*Kaun*	10/6
50408	Novellette. Op. 21, No. 4. D major	*Schumann*	5/–
50409	Novellette. Op. 21, No. 6. A major	*Schumann*	8/6
50410	Sonata. Op. 22. G minor. So rasch wie moglich (Allegro assai)	*Schumann*	9/6
50411	Toccata. Op. 7. C major..	*Schumann*	8/6
50412	To My Sweetheart. Op. 59, No. 2. Waltz	*Schutt*	7/6
50413	Bluettes en forme de Valse. Op. 25, Nos. 1, 2, 3, 4 ..	*Schutt*	9/6
50414	Bluettes en forme de Valse. Op. 25, Nos. 5, 6, 7, 8, 9, 10	*Schutt*	10/6
50415	Etude mignonne. Op. 16, No. 1	*Schutt*	6/6
50416	Poesies. Op. 55, Nos. 1 and 2	*Schutt*	8/–
50417	Poesies. Op. 55, No. 4	*Schutt*	6/6
50418	Poesies. Op. 55, No. 8	*Schutt*	5/6
50419	Ball Scenes. Op. 17, No. 1. Gavotte humoresque ..	*Schutt*	7/6
50420	Vienna Blood. Concert-Paraphrase on the Waltz of Joh. Strauss	*Schutt*	10/6
50421	Nigger Dance. Op. 58, No. 5	*Scott*	6/6
50422	Etude. Op. 10, No. 12. E flat minor	*Seeling*	7/6
50423	Mit den Finger. March from "Grosse Rosinen" ..	*Kollo*	7/–
50424	Ballade. Op. 29	*Seyffardt*	10/6
50425	Impromptu. Op. 22, No. 1	*Seyffardt*	7/6
50426	Mazurka. Op. 25, No. 3. E minor	*Scriabine*	7/6
50427	Dutch Dances. Op. 2. 1st Suite	*Siep*	6/6
50428	Dutch Dances. Op. 2. 2nd Suite	*Siep*	6/–
50429	Rustle of Spring. Op. 32, No. 3	*Sinding*	7/6
50430	Marche grotesque. Op. 32, No. 1	*Sinding*	7/6

Imperial Linenized Rolls on Patent Steel Spools.

ROLL NO.			PRICE
50431	Maritana. Fantasia arr. by Sidney Smith	*Wallace*	10/6
50432	On the Lake. Op. 109. Musical Sketch	*Smith*	10/6
50433	A Starry Night. Op. 36. Serenade	*Smith*	7/6
50434	El Capitan (The Captain). March	*Sousa*	6/6
50435	Nocturno. Op. 10, No. 1	*Stavenhagen*	10/6
50436	Pastorale. Op. 2, No. 2	*Stavenhagen*	6/6
50437	Guitarras y Panderetas. Pasa Calle	*Steger*	6/6
50438	Malony Stampede. March Two Step	*Steiner*	5/6
50439	To Thee. Waltz	*Steiner*	6/6
50440	The Chocolate Soldier. "My Hero." Waltz Song ..	*Straus*	7/6
50441	Venus im Grunen (in the Woods). Waltz	*Straus*	7/–
50442	The Beautiful Blue Danube. Op. 314. Waltz ..	*Strauss*	9/6
50443	Waltz from "Grosse Rosinen"	*Kollo*	10/6
50444	Sounds from Vienna Woods. Op. 325. Waltz ..	*Strauss*	10/6
50445	Roses from the South. Waltz	*Strauss*	10/6
50446	March from: A Ball at Court (Ball bei Hofe)	*Ziehrer*	8/–
50447	Don Juan. Op. 20. 1st Part	*Strauss*	10/6
50448	Don Juan. Op. 20. 2nd Part	*Strauss*	9/6
50449	Military March. Op. 57, No. 1	*Strauss*	6/–
50450	Military March. Op. 57, No. 2	*Strauss*	6/–
50451	Legato. Tempo di Valse	*Strube*	8/–
50452	Florodora. Selection	*Stuart*	10/–
50453	Sweet Violets. Op. 52. Intermezzo Two Step.. ..	*Powell*	8/–
50454	Princess Ida. Selection. Arr. by W. Winterbottom ..	*Sullivan*	7/–
o50455	The Gondoliers. Selection..	*Sullivan*	9/–
50456	Die Bajadere. Rhenish Dance. Dancing-roll	*Lincke*	7/6
50457	Japanese Bridal Procession. Characteristic Piece ..	*Tellier*	5/6
50458	The Circus Child. Selection	*Eysler*	10/6
50459	Songs Without Words. Op. 76, Nos. 3 and 4	*Thome*	8/6
50460	Under the Leaves. Op. 29	*Thome*	8/–
50461	Good-Bye. English Song	*Tosti*	6/–
50462	Amor's Flight. Waltz	*Turney*	8/6
50463	Song from "Chantecler." Man ist nur einmal jung ..	*Bela von Ujj*	5/6
50464	Paraguayan Dance (La Paraguaya), from the Operetta, "El Pollo Tejada"	*Valverde*	7/6
50465	Der gute Kamerad (The Good Comrade). Selection ..	*Kalman*	10/6
50466	A Ball at Court. (Ball bei Hof). Selection	*Ziehrer*	10/6
50467	A Trombitas. Song..	*Darewski jr.*	7/–
50468	Staccato Caprice	*Vogrich*	6/6
o50469	The Star-Spangled Banner. American Popular Song ..	.. ..	3/6
50470	Danse du Ventre (Bauchtanz)	*Zerkovitz*	8/–
50471	The Mastersingers of Nuremberg. Introduction of the 3rd Act	*Wagner*	10/6
50472	The Valkyr. Sigmund's Love Song. Transcription by Carl Tausig	*Wagner*	10/–
50473	Liselotte. Ballet Air	*Adam*	8/–
50474	Lohengrin. Bridal Chorus	*Wagner*	9/–
50475	Lohengrin. Bridal Procession (2nd Act)..	*Wagner*	8/6
50476	Variations brillantes. Op. 12	*Chopin*	10/6
50477	To Thee. Op. 150. Waltz	*Waldteufel*	10/6
50478	Invitation to Dance. Op. 65	*Weber*	10/6
50479	Nocturno. Op. 72, No. 1	*Chopin*	6/6
50480	2nd Sonata. Op. 39. A flat major. Andante.. ..	*Weber*	7/6
50481	2nd Sonata. Op. 39. A flat major. Menuetto capriccioso	*Weber*	8/6
50482	Etude. Op. 10, No. 2	*Chopin*	5/–
50483	Lilac Blossoms. Two Step	*Wenrich*	4/6

Songola Rolls with Words of the Songs.

ROLL NO.			PRICE
50484	Violets of Abbazia. Op. 214. Gavotte	*Wenzel*	6/6
50485	Frog Puddles. Characteristic Piece	*Whitney*	6/–
50486	Indian Patrol	*Whitney*	9/6
50487	Old Daddy Peg-Leg. Characteristic Two Step	*Whitney*	10/6
50488	Poetical Impressions (Poetische Stimmungsbilder). Op. 85, Nos. 10 and 11	*Dvorak*	10/6
A50489	Helene. Op. 26. Grande Valse brillante	*Wollenhaupt*	7/6
50490	The Love-Waltz. Barcarole	*Ziehrer*	6/–
50491	German Dances and Waltzes. Op. 8, Nos. 1–4	*Zweig*	9/3
50492	German Dances and Waltzes. Op. 8, Nos. 5–12	*Zweig*	10/6
50493	Thora. Song (Accomp.) in E flat major	*Adams*	5/–
50494	Cherry. Intermezzo Two Step	*Albert*	7/6
50495	On the Sea. Op. 52, No. 4. Six Sketches	*Arensky*	5/–
50496	The Mute of Portici. Fantasia arr. by S. Thalberg	*Auber*	10/6
50497	Fugue (Toccata No. 6). E minor	*Bach*	7/6
50498	Prelude and Fugue No. 2, from the Well-Tempered Cembalo. C minor	*Bach*	6/6
50499	Prelude and Fugue No. 3, from the Well-Tempered Cembalo. C sharp major	*Bach*	6/–
50500	Suite Anglaise. No. 5. Sarabande	*Bach*	6/6
50501	Serenade. Op. 17, No. 2	*Strauss*	7/6
50502	Humoresque. Allegro con brio	*Balakirew*	9/6
o50503	Bohemian Girl. Overture	*Balfe*	9/6
50504	Christmas (Noel)	*Balfour-Gardiner*	4/6
50505	Love Me and the World is Mine. English Song	*Ball*	6/6
50506	Bagatelle. Op. 33, No. 3. F major. Allegretto	*Beethoven*	6/–
50507	Sonata. Op. 27, No. 2. C sharp minor. Adagio sostenuto—Allegretto (Moonlight Sonata)	*Beethoven*	7/6
50508	Sonata appassionata. Op. 57. F minor. Allegro assai	*Beethoven*	10/6
50509	Lord Piccolo. Selection by G. Volk	*Bereny*	10/6
50510	Musical Sketches. Op. 10, No. 3. The Fountain	*Bennett*	6/6
50511	Amoureuse. Slow Waltz	*Berger*	7/6
50512	Minuet from the Opera "Berenice" Andante con moto. Piano-Arr. by M. T. Best.	*Handel*	5/–
A50513	The Admiral's Broom. Song in E major. (Accomp.)	*Bevan*	4/6
50514	Elfin Dance. Op. 246	*Bohm*	8/6
50515	Feldeinsamkeit (In Summer fields). Song	*Brahms*	6/6
50516	Sonata. Op. 5. F minor. Andante	*Brahms*	10/6
50517	Hungarian Dances. No. 7. A minor (4 hands)	*Brahms*	5/–
50518	Hungarian Dances. No. 8. A flat minor (4 hands)	*Brahms*	7/6
o50519	Vergebliches Ständchen (The vain suit). Op. 84, No. 4. A major	*Brahms*	4/6
50520	Captain Cupid (Patrouille d'amour)	*Bratton*	8/6
50521	Autumn Leaves. Reverie	*Bundy*	6/6
50522	Air de Ballet. Op. 30	*Chaminade*	8/6
50523	Arlequine. Op. 53	*Chaminade*	8/6
50524	Humoresque. Op. 25, No. 2	*Chaminade*	7/6
o50525	La Lisonjera (The Flatterer). Op. 50. Characteristic Piece	*Chaminade*	6/6
50526	Pierrette. Op. 41. Ballet-Air	*Chaminade*	6/6
50527	Valse tendre. Op. 119	*Chaminade*	8/–
50528	Allegro de Concert. Op. 46. A major	*Chopin*	10/6
50529	Berceuse (Cradle Song). Op. 57. D flat major	*Chopin*	7/6
50530	Mazurka. Op. 7, No. 1. B flat major	*Chopin*	5/6
50531	Nocturno. Op. 27, No. 2. D flat major	*Chopin*	7/6
50532	Nocturno. Op. 37, No. 1. G minor	*Chopin*	8/6
50533	Nocturno. Op. 55, No. 1. F minor	*Chopin*	7/6

Imperial Linenized Rolls for the Concert Room.

ROLL NO.			PRICE
50534	Nocturno. Op. 62, No. 2. E major	*Chopin*	8/6
50535	Polonaise. Op. 53. A flat major	*Chopin*	8/6
50536	Preludes. Op. 28, No. 16. B flat minor	*Chopin*	5/–
50537	Valse brillante. Op. 34, No. 2. A minor	*Chopin*	7/6
50538	German Hymn "Befiehl du deine Wege" and "Lobe den Herrn meine Seele." 2 Verses each		6/6
50539	German Hymn "Nun danket alle Gott" and "Wer nur den lieben Gott lasst walten." 2 Verses each		7/–
50540	German Hymn "Wachet auf, ruft uns die Stimme" and "Ein' feste Burg ist unser Gott." 2 Verses each		8/–
50541	German Hymn "Was Gott tut, das ist wohlgetan" and "Wie schön leuchtet der Morgenstern." 2 Verses each		7/6
50542	The Yankee Doodle Boy. March Two Step	*Cohan*	8/–
50543	Hearts and Flowers. Flower Song	*Czibulka*	7/6
50544	Suite bergamasque. No. 3. In the Moonshine ..	*Debussy*	8/6
50545	Selection about Popular Offenbach Operettas	*Doebber*	10/6
50546	Lucia di Lammermoor. Reminiscenza. Transcription by Franz Liszt	*Donizetti*	10/6
50547	Intermezzo. Op. 20. Little Characteristic Piece ..	*Dubois*	8/–

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PIANOLA (65-Note).

L3961	Potpourri I. The Laughing Husband	*Eysler*	5/–
L3962	Potpourri II. The Laughing Husband	*Eysler*	5/–
3001	Martha. Overture	*Flotow*	8/–
L3892	Der Zigeunerprimas	*Kalman*	8/–
L3903	Tannhauser. O Star of Eve	*Wagner*	5/–
*L3895	Roll. I. The Jewels of the Madonna	*Wolf-Ferrari*	8/–
*L3896	Roll II. The Jewels of the Madonna	*Wolf-Ferrari*	8/–
L3917	Roll. I. The Girl on the Film ..	*Kollo, Bredschneider, Sirmay*	5/–
L3918	Roll. II. The Girl on the Film	*..Kollo, Sirmay*	5/–
*L3894	Max Linder	*Duque & Costa*	5/–
*L3912	Little Grey Home in the West	*Lohr*	4/–
*L3899	Innamorata (Enamouree)	*Marchetti*	5/–
75989	Roses from the South	*Strauss*	7/–
L3916	Snookey Ookums	*Berlin*	2/6
L3898	A Little Love, A Little Kiss	*Sileso*	6/–
*L3904	My Old Shako!	*Trotere*	5/–
*L3854	Autumn Song	*Waterford*	3/6
*L3855	The Rooks	*Waterford*	2/6
*L3897	Retraite de Crimée	*Magnier*	5/–

ÆOLIAN AND ÆOLIAN ORCHESTRELLE.

L10650	Der Rosenkavalier	*Strauss*	7/–
	Roma. 3me Suite de Concert—		
*L10645	I. Andante Tranquille	*Bizet*	8/–
*L10646	II. Scherzo	*Bizet*	8/–
*L10647	III. Andante	*Bizet*	6/–
*L10648	IV. Carnaval	*Bizet*	8/–

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METROSTYLE AND THEMODIST (65-Note).

ROLL NO.			PRICE
TL15860	Snookey Ookums	*Berlin*	5/–
*TL15833	Max Linder	*Duque & Costa*	7/–
TL15865	Potpourri I. The Laughing Husband	*Eysler*	7/–
TL15866	Potpourri II. The Laughing Husband	*Eysler*	7/–
*TL15856	Little Grey Home in the West	*Lohr*	6/–
*TL15840	Retraite de Crimee	*Magnier*	7/–
*TL15841	Innamorata (Enamouree)	*Marchetti*	7/–
TL15831	Potpourri I. Manon	*Massenet*	9/–
TL15832	Potpourri II. Manon	*Massenet*	8/–
TL15843	A Little Love, a Little Kiss	*Silesu*	8/–
T73533	Sounds from the Vienna Woods	*Strauss*	10/–
*TL15845	My Old Shako !	*Trotere*	7/–
TL15844	Tannhauser	*Wagner*	7/–
*TL15838	Roll. I. The Jewels of the Madonna	*Wolf-Ferrari*	10/–
*TL15839	Roll. II. The Jewels of the Madonna	*Wolf-Ferrari*	10/–
TL15861	Roll I. The Girl on the Film	*Kollo, Bredschneider, Sirmay*	7/–
TL15862	Roll. II. The Girl on the Film.	*Kollo, Sirmay*	7/–

FULL SCALE (88-Note only).

TL22052	Soko. Moorish March	*Arnold*	7/6
TL22058	Fantasia and Fugue in A minor	*Bach*	9/6
*TL22008	Destiny	*Baynes*	7/6
TL22078	Snookey Ookums	*Berlin*	5/6
TL21966	L'Arlesienne (2me Suite)	*Bizet*	8/6
TL22040	Waldesrauschen. Op. 6	*Braungardt*	7/6
TL21964	Preludes. Op. 28, Nos. 17 and 19	*Chopin*	7/6
TL21916	Giggling (l'amour qui rit)	*Christine*	7/6
TL21914	Torna a Surriento !	*Curtis*	5/–
TL22027	Nocturne in D flat	*Debussy*	8/6
*TL22011	Preludes (2me Livre)	*Debussy*	7/6
TL22004	Lakme	*Delibes*	9/6
*TL21858	Drei Charakterstücke. Op. 6	*Drangosch*	10/6
*TL21857	Fantasie. Op. 10	*Drangosch*	10/6
	Drei Klavierstücke. Op 8—		
*L30208	No. 1. Toccato	*Drangosch*	5/–
*TL21856	No. 2. Menuett	*Drangosch*	6/6
*TL21855	No. 3. Scherzo	*Drangosch*	7/6
*TL21859	Zwei Spanische Serenaden. Op. 3	*Drangosch*	10/6
*TL21860	Vier Charakterstücke. Op. 5	*Drangosch*	10/6
*TL21861	Variationen. Op. 7	*Drangosch*	8/6
TL21986	L'Apprenti Sorcier	*Dukas*	10/6
TL22025	No. 1, in D minor. Legenden. Op. 59	*Dvorak*	5/6
TL22026	No. 3, in G minor. Legenden. Op. 59	*Dvorak*	7/6
*TL21942	Frühlingsboten Walzer	*Eberle*	6/6
TL22087	Potpourri I. Laughing Husband	*Eysler*	7/6
LT22088	Potpourri II. Laughing Husband	*Eysler*	7/6
TL21968	Roll. I. Prelude et Choral	*Franck*	9/6
TL21969	Roll. II. Fugue	*Franck*	10/6
TL21987	Roll. I. Prelude et Aria	*Franck*	10/6
TL21988	Roll II. Final	*Franck*	10/6
TL22056	Roll. I. Variations Symphoniques	*Franck*	10/6
TL22057	Roll. II. Variations Symphoniques	*Franck*	10/6
*TL22022	Hey ! Ho ! Can't You Hear the Steamer ?	*Godfrey*	7/6
TL21993	Book I. Mirella	*Gounod*	10/6

ROLL NO.			PRICE
TL21994	Book II. Mirella	*Gounod*	10/6
TL21995	Book III. Mirella	*Gounod*	10/6
*TL22016	Acteon	*Gourdin*	6/6
TL22020	Lyrische Stücke. Op. 43	*Grieg*	5/–
TL22031	Historiettes. Op. 49	*Grunfeld*	8/6
TL22017	Vier Klavierstücke. Op. 51	*Grunfeld*	5/–
TL21915	Uncle Dudley	*Kellogg*	7/6
TL22051	La Castagnette. Op. 94	*Ketten*	7/6
*TL21971	Le Fremersberg	*Kœnnemann*	10/6
TL22028	Down the Bayou	*de Koven*	6/6
TL22019	Cabaletta. Op. 83	*Lack*	6/6
	La Feria. Suite Espagnole—		
TL21999	No. 1. Los Toros	*Lacome*	7/6
TL22000	No. 2. La Reja	*Lacome*	8/6
TL22001	No. 3. La Zarzuela	*Lacome*	7/6
TL21989	Le Roi d'Ys	*Lalo*	9/6
TL21990	Pagliacci	*Leoncavallo*	5/–
TL21967	Annees de Pelerinage (2nd Vol. Italie)	*Liszt*	10/6
TL21998	Tarantelle (de Bravura)	*Liszt*	10/6
*TL21996	Little Grey Home in the West	*Lohr*	6/6
*TL33152	Unmindful of the Roses	*Lohr*	5/–
TL22055	Valse Elegante. Op. 47	*Luebert*	7/6
*TL22013	Retraite de Crimee	*Magnier*	6/6
*TL22014	Innamorate (Enamouree)	*Marchetti*	7/6
*TL22015	Cosacca IIa	*Marchisio*	7/6
TL22003	Herodiade	*Massenet*	6/6
TL22002	Le Jongleur de Notre Dame	*Massenet*	10/6
	Les Deux Pigeons Ballet—		
TL21939	Act I. Entree des Tziganes	*Messager*	7/6
TL21940	Act II. Variation	*Messager*	5/–
TL21941	Act III. Danse Hongroise	*Messager*	7/6
TL21943	Album Espagnol. Op. 21	*Moszkowski*	6/6
TL21947	Five Waltzes. Op. 8	*Moszkowski*	5/–
TL22005	Dreams (Nocturne)	*Pascal*	6/6
*TL22018	Sidi-Brahim	*Perot*	8/6
*TL22009	Scene Dansante	*Phillips*	8/6
TL22007	Six Etudes de Genre. Op 16	*Prudent*	8/6
	Sonata in G minor for Piano and 'Cello—		
TL33166	I. Lento—Allegro moderato	*Rachmaninoff*	10/6
TL33167	II. Allegro Scherzando	*Rachmaninoff*	8/6
TL33168	III. Andante	*Rachmaninoff*	8/6
TL33169	IV. Allegro mosso	*Rachmaninoff*	10/6
TL21920	Invocation. Op. 51	*Ravina*	7/6
TL21991	Sigurd	*Reyer*	10/6
*TL33150	The Reason (Accomp.)	*Riego*	5/–
TL21933	Ondine (Etude)	*Rubinstein*	6/6
*TL33149	Tallahassee. Op. 73, No. 4	*Scott*	5/–
TL22012	A Little Love, a Little Kiss	*Silesu*	8/6
TL21945	Morning, Noon and Night in Vienna	*Suppe*	10/6
TL21944	Pique Dame	*Suppe*	10/6
*TL21932	Valse Caprice	*Taylor*	9/6
TL21917	Old Comrades	*Teike*	10/6
*TL33151	Children Three (Accomp.)	*Tennent*	5/–
*TL21965	Fairy Footsteps	*Tennent*	7/6
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TL15806	Flor de Damasco. Tango	*Barsanti*	7/–
TL15818	El Gorrion. Tango	*Barsanti*	7/–
TL15827	La Natita. Tango	*Barsanti*	7/–
TL15819	Mi Ranchito. Tango	*Barsanti*	7/–
TL15821	Los Rosales. Tango	*Barsanti*	7/–
TL15813	La Union Vecinal	*Barsanti*	10/–
TL15824	Bella Gauchita. Tango	*Berezia*	7/–
TL15825	Mi Vasquita. Tango	*Berezia*	7/–
TL15815	La Tabacalera. Tango	*Dall'Argine*	7/–
TL15826	Flor de Trigo. Tango	*Delfino*	7/–
TL15828	Ilusiones Muertas	*Delfino*	8/–
TL15803	El Fulero. Tango	*Gonzalez*	7/–
TL15812	La Pianola. Tango	*Robledo*	6/–

FULL SCALE (88-Note only).

TL22047	Pobre mi Madre Querida	*Betinoti*	8/6
TL21983	Flor de Trigo. Tango	*Delfino*	7/6
TL21985	Illusiones Muertas	*Delfino*	7/6
TL22046	El Pensamiento. Tango	*Martinez*	8/6
*TL21869	Sons le Clair de Lune	*Scotto*	7/6

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